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ABSTRACT

A study was conducted to determine whether dance-trained, television-trained, and regular television viewing audiences would evaluate different approaches to televising dance differently. Three versions of a dance performance were videotaped: (1) version A, a one-camera, one-shot recording; (2) version B, a two-camera, real-time-edited approach, with the television director choosing the shots without consulting the choreographer; and (3) version C, another two-camera, real-time-edited approach, with the choreographer picking the shots in consultation with the director. The three versions were then shown, in varying order, to groups of students representing the three audiences. The subjects completed a bipolar adjectival scale consisting of 15 pairs of items measuring response to the organization and esthetics of the performance and asking for a general evaluation. The instrument also asked for background information on the type and extent of the subjects' training in dance or television, their sex, and their major. The results showed that the audiences did respond to differences in directing television dance. Nondancers preferred the combined television director-choreographer approach; dancers, however, did not, preferring instead the television director approach. (FI)

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TELEVISED DANCE

EVALUATION OF THREE APPROACHES

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I. INTRODUCTION

Dance, an ancient visual art, and television, a recent one, have been blended for nearly fifty years[1], with ambivalent feelings on the results, particularly from dance professionals and critics. As Lorber notes,[2]

> even laudatory reviews of television dance often imply with some faintness of praise the futility of transposing the kinesthetic art to that little box of light.

E. g., Mulhall wrote (1950) that "television is the most wonderful and at the same time the most exacting medium yet to come along for dancers,"[3] Siegel felt (1978) that "dance on TV is automatically something other than dance":[4] and Frost complained (1952) that dance on television was "gobbled up, in the tasteless medium which holds it suspended for mass digestions."[5] Other articles take a more hopeful attitude toward televised dance, as in considering it a significant factor in the greatly increased dance audience.[6] A summary on televised dance notes that while the variety shows which employed dancers are gone from the air, those shows used dancers as set dressing, background for the stars, while contemporary programs put dance in the foreground.[7]

A consistent theme in columns of review and criticism,[8] in interviews with dance and/or television professionals, and in essays on televised dance as an art,[10] is the general tension resulting from combining two visual media with conflicting esthetic assumptions. These assumptions include television's practice of centering the image and filling the frame,[11] and relying on closure,[12] against dance's "drastic use of space,"[13] and emphasis on extension.[14]

Both in the literature and in talking with dancers, the researcher

found some agreement on means of resolving the conflicts. One consensus is that simply recording a dance with one camera does justice to neither the dance[15] nor to television.[16] However, there is also agreement that such recording is preferable to none; one major reason for the primal state of television esthetics, and even more so for televised dance, is that a suitable recording medium has so recently become available. Until a few years ago, critics for either medium, and again particularly for dance, had to rely on memory.[17] There are disputes over film versus videotape, some feeling tape has a spontaneity close to live performance which film lacks,[18] others that the small screen lessens the impact available with film which can be projected on a larger scale.[19]

Still, serious attempts are being made to present dance on television, either to give a larger audience a look at dance they would not be able to see on stage, or to go completely to "videodance," works designed for the medium. In either case, the problem is how best to present dance. Despite esthetic dissonance, dance and television professionals agree that each needs to know something of the other's art. (Frost concluded that the major problem was "TV authorities who know neither dance nor camera."[20]) Some feel the burden is on the choreographer, who should know enough about television to be the "one voice" in charge.[21] Others feel a combined approach is best.[22] Some suggest specific techniques: a high-angle camera if a documentary recording is to be made, or a wide-angle lens to indicate depth on the small screen.[23] This latter suggestion contradicts Siegel, who feels the wide lens distorts the dance, and alters its meaning.[24]

This conflict illustrates the purpose of the present study: to begin, for televised dance, examination of those "forces within the screen" discussed by Metallinos.[25] Throughout the literature runs the assumption that the different approaches will, in fact, have different results on the

audience. Nowhere in the literature was a test of this assumtion found. For example, Nelson refers to a produciton in which footlights got in the shot when the camera pulled back. This problem was solveo by mounting lights on the camera base, and, "it was believed that this method of lighting made the dance more satisfying and exciting for the audience."[26] Actually, there are three audiences involved, none of whom have been tested: dance-trained, television-trained, and the usual viewing audience for dance. Would any or all of these evaluate different approaches to televising dance differently? A simple preliminary study was designed to start providing an answer.

Given that dance and television are processes, which should be examined as their simultaneous and sequential elements occur,[27] the study could not be done satisfactorily by using still photographs of a dance.[28] Nor was it suitable to use existing videotapes of dance, even such efforts as Twyla Tharp's work on Dance in America,[29] as different approaches to the same content were needed; so, three versions of the same dance had to be produced.

Version A would be a one-camera, one-shot recording, the method universally considered the least preferable, which would provide the benchmark, or Magoo Factor, as we say in television.[30]

Version B would be a two-camera, real-time-edited approach, with the tv director choosing the shots, but not consulting with the choreographer.

Version C would be another two-camera, real-time-edited approach, this time, the choreographer would pick the shots, explaining to the tv director what was wanted.

The three versions would then be shown, in differing order to avoid primacy/receny influence, to groups of Ss representing the three audiences; they would fill out a test instrument rating the three versions, with the results cross-tabulated and chi-squared by computer.

A. Dance Production

One obvious draw back to this type of applied research is finding the needed combination of research facilities, television production facilities, and dancers.

The research facilities are comparatively easy; almost any college has resources for the literature search, for consultation on the test instrument, and for computer analysis of results.

Fortunately, a television studio at Iowa State University was available (on a low scheduling priority) which allowed producing the three

versions described. Even more fortunately, dancers were also available. Iowa State has a part-time resident company, Co'Motion, in 1979 the only professional modern dance company in Iowa. Despite a heavy touring schedule, the founders, Sherry Saterstrom and Valerie Williams, and one of their mainstays, Vernon Williams, agreed to take part in the production. They generously and cooperatively took on this additional and unpaid work, and performed on a concrete tv studio floor, which all dancers despise. They chose one selection from a concert of children's dances which they performed frequently and would continue to be familar with during the long and erratic production schedule, necessitated by everyone's prior committments.

Because of the lack of time, no attempt was made to re-stage the dance for television; so the result is an existing number on which television technique has been overlaid.

B. The Test Instrument

The test instrument was chosen after consulting with the university computer center and the testing service. It is a bipolar adjectival scale of fifteen pairs of items, based on one used by Donohue and Donohue in a comparison of responses to filmed and taped recordings of a dance.[31] Three of the pairs were for organization: clear/confused, balanced/unbalanced and complete/incomplete. Eleven pairs were for esthetics: beautiful/ugly, active/passive, interesting/boring, exciting/dull, graceful/awkward, warmest/coldest, pleasant/unpleasant, roughest/smoothest, strongest/weakest, longest/shortest, and artistic/non-artistic. The final scale asked for a general evaluation: most like to see again/least like to see again. For each pair the instrument had four choices so Ss could choose any of the three versions, or mark "no opinion."

As some Ss were chosen because they did have dance or television

training, the test instrument also asked for background information on the type and extent of the training, as well as for sex, handedness,[32] and, as the Ss were university students, major.

C. Three Groups of Ss

The three groups were designated as follows. Alpha, who saw the versions in order of production, A-B-C, was combined from an Introduction to Theater Arts elective (98Ss) and a senior-level class in small-format tv production (14Ss).

Beta, who saw the versions in B-C-A order, was 12Ss in a sophomore-level tv directing class.

Gamma, who saw the versions C-A-B, was 9Ss in the university's repetory dance company.

D. Application

Each group was asked first to fill out the background information section of the instrument by marking an optical scanning sheet. Then they were shown all three versions, after which they marked the fifteen pairs of items. The sheets were computer-punched onto feed cards, then analysed by an SAS package at the computer center.

III. HYPOTHESES AND RESULTS

A. Major Hypotheses

The major hypotheses were:

1. A majority (51% or more) of each group of Ss would give the most favorable responses to version C.
2. A majority of each group would give the least favorable responses to version A.
3. Each group would rate version B between A and C, but closer to C, as B and C were both two-camera, edited versions.

Results

The responses of the groups are listed in per centages of those responding, in Table I. Both the Alpha and Beta group responses support the first hypothesis. In both groups, some favorable responses for version C were made by a lower per centage than expected, but C is more favorably rated that A or B (the lower responses are circled on the table).

The responses of all three groups support the second hypothesis, giving the lowest preference to version A.

The third hypothesis is supported by the Gamma group's response, 24 of the 30 items putting B closer to C than to A. However, for the Alpha group only 15 items are so placed, and for the Beta, only 7.

The most surprising result, however, was the Gamma group's preference for the B, not the C, version; the dancers gave more favorable responses to B on 24 of the 30 items.

B. Minor Hypotheses

The minor hypotheses are drawn from the Chi-Square data on the cross-tabulation of Ss characteristics (17 variables) and the paired items (30 variables) of the three groups equalling 1620 minor hypotheses, collectively expressed as the null hypothesis: No significant correlation ($P \leq 0.01$) exists between any Ss characteristic and any response variable. All but 53 of these minor hypothesis are accepted, based on the results. Of the 53, (5-6 may be due to chance), 21 show a correlation between response items and one characteristic: tv production courses. The response item with the highest number of correlations is "Passive," with six, followed by "Unbalanced" and "Smoothest," with four each. Thus, 35 of the 53 correlations relate to only four of the 47 variations.

DISCUSSION

First, the minor hypothesis did not yield the hoped-for result; showing correlations between the scales and the characteristics of the Ss (except for those with tv production classes). Apparently, elements outside of those listed in the Ss' background are directly related their esthetic preferences.

As to the major hypotheses, the results do support the intuitive, untested assumptions made over the years; the audience does indeed respond to differences in directing dance on television. Non-dancers prefer the combined tv director-choreographer approach; dancers apparently do not, certainly not in a clear cut fashion.

The marked difference in Gamma's rating of B and C versions against the other groups' responses raised an interesting question. The members of Gamma were familar with Co'Motion. Most Gammas had taken courses

from Co'Motion, or performed with them, or seen their work, or gained familiarity from some combination. If this was a determining factor, in some unknown fashion, the results were skewed. Clearly, replication was in order.

Fortunately, Southern Illinois University-Carbondale has both a repetory dance company (Southern Dancers) and a radio-tv department. Twenty Ss from a junior level television criticism course (Group Delta) saw the versions in A-B-C order. Thirteen members of the dance company (Group Epsilon) saw the versions in B-C-A order. Their responses are in Table II. For ease of discussion, the means for positive and negative responses of each group, and combined favorable means, are in Table III. A simple graph to show the pattern of response more clearly has been added to Table III. (Positive response items are: beautiful/active/interesting/clear/balanced/exciting/artistic/pleasant/graceful/complete/shortest/warmest/smoothest/strongest/most like to see again. Negative items are: ugly/passive/boring/confused/unbalanced/dull/non-artisitic/unpleasant/awkward/incomplete/longest/coldest/roughest/weakest/least like to see again).

The results for Delta are not identical with those for Alpha and Beta, nor those of Epsilon identical to Gamma, but the pattern is repeated. Epsilon rages the C version only marginally lower than the B version, but the B version is rated higher than by the non-dance groups, and the C version lower. The dancers' responses support the second and third hypotheses. The non-dancers support the first and second. Dancers place B closer to C than to A; non-dancers place B closer to A than to C. The negative responses do not show such disparity; all groups place B closer to C than to A, and give the lowest response to version A.

Again, an obvious and yet un-answered question: why do dancers prefer the tv director's version to the tv director-choreographer version? Or, perhaps, why do the non-dancers prefer the C version to the B, which is under the tv director's control (especially why do the tv-trained Ss prefer the C version)?

A possible, though purely speculative answer, lies in the difference between the experiences of the Ss. The non-dancers, both tv-trained and general audience, are accustomed to years of tv viewing. They may have developed a sense of tv esthetics so that they were sensitive to the minimal difference in tv technique between the B and the C version, applied to the same content. The dancers, although also tv viewers, were more sensitive to the content of the tv, the dance itself. Presumably, identical tv technique with minor changes in dance technique would change their response. Had circumstances permitted re-staging the dance for tv, the dancers' response might have more closely followed the pattern of the other Ss.

Therefore, apart from supporting the central theme of the various authors cited, the principal result of the study is to suggest several more studies, along the following lines.

1) Producing another set of three versions, with the third version re-staged for tv, and testing the results.

2) Producing two versions, with one consistent difference in tv technique (all transitions takes in one version, dissolves in the other, e.g.), and test the result.

3) Using the existing versions, but devising a different instrument to test for which version results in the audience reacting most closely as the choreographer intended. This was not tested for in the current study.

4) Pursue the physiological question of what dancers perceive differently. One approach would be to again use the existing tape, and videotape visual patterns for dancers, tv-trained Ss, and general audience Ss. The apparatus devised by Cornsweet and Crane looks quite useful for such a study.[33]

Further suggestions are welcomed. While the results of this rudimentary study were not as definitive as could be desired, they do provoke some interesting possibilities. As Schliemann said when he set foot on the Plains of Ilium, "There's a hell of a lot of digging ahead."

TABLE I. RESPONSE BY %

	Alpha				Beta				Gamma			
	A	B	C	D	A	B	C	D	A	B	C	D
1. Beautiful	17.2	19.4	45.0	27.4	16.7	00.0	58.3	25.0	00.0	44.4	12.5	44.4
2. Ugly	65.0	11.3	7.2	15.5	50.0	25.0	00.0	25.0	55.6	00.0	22.2	22.2
3. Active	8.4	27.8	58.4	6.3	25.0	16.7	58.3	00.0	00.0	77.8	12.5	11.1
4. Passive	69.4	9.2	9.2	12.2	41.7	41.7	16.7	00.0	77.8	00.0	22.2	00.0
5. Interesting	10.2	17.4	63.3	9.2	8.3	00.0	83.3	8.3	11.1	66.7	22.2	00.0
6. Boring	67.0	10.6	8.5	14.0	66.7	33.3	00.0	00.0	66.7	00.0	22.2	11.1
7. Clear	10.1	14.1	62.6	13.2	00.0	16.7	83.3	00.0	11.1	65.6	33.3	00.0
8. Confused	55.1	24.5	9.2	10.2	66.7	25.0	00.0	8.3	44.4	11.1	44.4	00.0
9. Balanced	5.2	26.8	55.7	12.3	58.3	00.0	83.3	8.3	11.1	66.7	22.2	00.0
10. Unbalanced	65.3	16.3	8.2	10.2	66.7	25.0	00.0	8.3	55.6	00.0	44.4	00.0
11. Exciting	8.1	23.2	54.6	14.1	8.3	16.7	58.3	16.7	00.0	77.8	11.1	11.1
12. Dull	70.1	9.3	10.3	10.3	58.3	33.3	00.3	8.3	77.8	00.0	22.2	00.0
13. Artisitic	9.2	21.4	57.2	11.2	16.7	00.0	75.0	8.3	00.0	66.7	11.1	22.2
14. Non-artisitc	67.4	14.3	4.0	14.3	75.0	16.7	00.0	8.3	88.9	00.0	00.0	11.1
15. Pleasant	11.2	14.4	58.2	11.2	8.3	16.7	66.7	8.3	00.0	75.0	00.0	25.0
16. Unpleasant	56.1	19.4	7.1	17.4	50.0	33.3	00.0	16.7	77.8	00.0	11.1	11.1
17. Graceful	14.3	15.3	56.1	14.3	16.7	16.7	50.0	16.7	00.0	33.3	33.3	33.3
18. Awkward	56.7	25.3	9.0	9.0	50.0	33.3	00.0	16.7	55.6	11.1	33.3	00.0

TABLE I. CONT.

		Alpha				Beta				Gamma			
		A	B	C	D	A	B	C	D	A	B	C	D
19.	Complete	10.1	14.1	60.6	15.2	00.0	8.3	83.3	8.3	00.0	55.6	22.2	22.2
20.	Incomplete	62.6	20.2	5.1	12.1	58.3	16.7	00.0	25.0	77.8	00.0	22.2	00.0
21.	Longest	63.9	14.4	10.3	11.4	16.7	58.3	00.0	25.0	66.7	11.1	11.1	11.1
22.	Shortest	10.3	21.7	56.7	11.3	25.0	8.3	41.7	25.0	22.2	22.2	44.4	11.1
23.	Warmest	12.5	24.0	50.0	13.5	8.3	8.3	83.3	00.0	00.0	66.7	11.1	22.2
24.	Coldest	62.0	17.5	10.3	9.2	58.3	33.3	00.0	8.3	66.7	11.1	11.1	11.1
25.	Smoothest	19.6	13.4	57.7	9.3	00.0	16.7	83.3	00.0	00.0	33.3	55.6	11.1
26.	Roughest	53.6	28.9	10.3	7.2	50.0	33.3	00.0	16.7	55.6	11.1	22.2	11.1
27.	Strongest	9.4	16.7	67.7	6.3	00.0	00.0	83.3	16.7	00.0	88.9	11.1	00.0
28.	Weakest	76.6	12.5	7.3	4.7	75.0	16.7	00.0	8.3	88.9	00.0	11.1	00.0
29.	Most like to see again	9.4	19.8	50.0	20.8	8.3	00.0	75.0	16.7	11.1	33.3	11.1	44.44
30.	Least like to see again	63.8	19.2	7.4	9.6	66.7	25.0	00.0	8.3	66.7	00.0	22.2	11.1

TABLE II. RESPONSE BY %

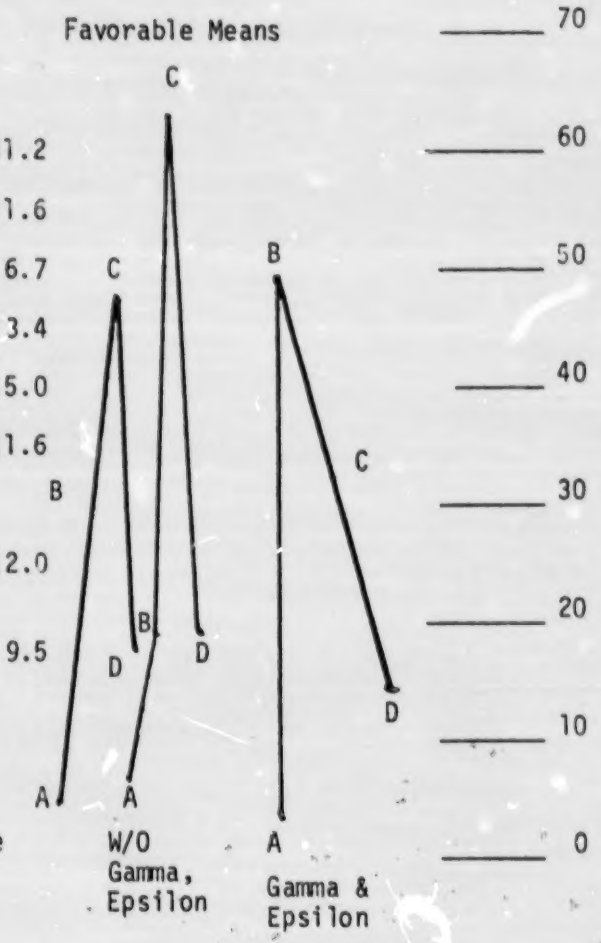
	Delta				Epsilon			
	A	B	C	D	A	B	C	D
1. Beautiful	5.0	15.0	50.0	30.0	00.0	15.4	15.4	69.2
2. Ugly	60.0	10.0	5.0	25.0	46.2	15.4	7.7	30.7
3. Active	00.0	10.0	80.0	10.0	7.7	30.7	61.6	00.0
4. Passive	70.0	15.0	00.0	15.0	30.8	23.0	15.4	30.8
5. Interesting	00.0	10.0	75.0	15.0	7.7	38.5	46.2	7.7
6. Boring	74.7	15.8	00.0	10.5	53.9	30.8	7.7	7.7
7. Clear	5.0	25.0	65.0	5.0	00.0	30.8	61.6	7.7
8. Confused	60.0	15.0	15.0	10.0	53.9	30.8	00.0	15.4
9. Balanced	10.0	40.0	40.0	10.0	15.4	30.8	53.9	00.0
10. Unbalanced	65.0	25.0	5.0	5.0	76.9	7.7	7.7	7.7
11. Exciting	5.0	25.0	55.0	15.0	7.7	30.8	38.5	23.1
12. Dull	75.0	15.0	00.0	10.0	53.9	23.1	7.7	15.4
13. Artistic	5.0	15.0	65.0	15.0	7.7	38.5	30.8	23.1
14. Non-Artistic	70.0	5.0	10.0	15.0	61.5	23.1	00.0	15.4
15. Pleasant	5.0	35.0	45.0	15.0	7.7	30.8	53.9	7.7
16. Unpleasant	50.0	15.0	15.0	20.0	69.2	15.4	00.0	15.4
17. Graceful	5.0	30.0	50.0	15.0	00.0	23.1	38.5	38.5
18. Awkward	45.0	25.0	20.0	10.0	30.7	23.1	23.1	23.1

TABLE II. CONT.

		Delta				Epsilon			
		A	B	C	D	A	B	C	D
19.	Complete	10.0	25.0	40.0	25.0	7.7	46.2	38.5	7.7
20.	Incomplete	55.0	20.0	5.0	20.0	84.6	7.7	00.0	7.7
21.	Longest	65.0	15.0	5.0	15.0	30.8	53.8	00.0	15.4
22.	Shortest	00.0	20.0	65.0	15.0	38.5	15.4	30.7	15.4
23.	Warmest	5.0	30.0	60.0	5.0	15.4	23.0	46.2	15.4
24.	Coldest	75.0	10.0	5.0	10.0	53.8	23.0	15.4	7.7
25.	Smoothest	10.0	30.0	50.0	10.0	7.7	30.7	53.8	7.7
26.	Roughest	60.0	15.0	15.0	10.0	53.9	23.1	00.0	23.1
27.	Strongest	00.0	20.0	70.0	10.0	15.4	30.8	53.8	00.0
28.	Weakest	75.0	10.0	10.0	5.0	61.5	30.8	00.0	7.7
29.	Most like to see again	5.0	35.0	35.0	25.0	7.7	38.5	30.8	23.0
30.	Least like to see again	60.0	15.0	5.0	20.0	76.9	23.1	00.0	00.0

TABLE III. EXTRACTED MEANS

Alpha	11.3	19.3	56.9	22.2	63.7	17.4	21.2	11.2
Beta	10.0	8.4	71.1	13.9	56.7	30.0	1.1	11.6
Gamma	4.4	54.3	21.0	14.4	68.5	3.7	21.5	6.7
Delta	4.7	24.3	56.3	14.7	64.0	15.0	7.7	13.4
Epsilon	9.8	44.1	43.6	16.4	56.0	21.7	5.7	15.0
Cumulative	8.0	30.1	49.8	16.3	61.6	17.6	11.4	11.6
Cumulative without Gamma or Epsilon	8.2	17.3	61.4	16.9	61.5	20.8	10.0	12.0
TV class from Alpha	8.6	20.4	57.7	10.2	62.0	24.9	4.9	9.5



FOOTNOTES

[1]Including a ballet televised in 1931; Nelson D. Neal, "Early Television Dance", Dancescope, 13:2/3, Winter/Spring, 1979, p. 51.

[2]Richard Lorber, "Experiments in Videodance", Dancescope, 12:1, Fall/Winter, 1977-78, p. 7.

[3]Jack Mulhall and Tony Charmoli, "Two Points of View on Dance in Television", Dance, 24:2, February, 1950, p. 12.

[4]Marcia B. Siegel, "The Cake With the Stripper Inside", Hudson Review, 31:1, Spring, 1978, p. 161.

[5]Barbara Frost, "Television . . . Friend or Fiend?", Dance, 26:5, May, 1952, p. 18.

[6]Merrill Brockway, Quoted by Richard Lorber, "Video and Dance in America", Filmmakers Newsletter, 9:10, Aug., 1976, p. 19.

[7]Herbert M. Simpson, "American Dance on Television: The Changing Picture", Dance, 51:1, Jan., 1977, pp. 41-42.

[8]Perhaps the most accessible is "Dancevision", Norma Mclain Stoop's monthly column in Dance

[9]For example: "Dialogue on Film: Gene Kelly," American Film, 4:4, Feb., 1979, pp. 33-34; Herbert M. Simpson, "Spotlight on : WNET's Dance in America", Dance, 51:1, Jan., 1977, 45-50, interviews with Merrill Brockway, Jac Venza, and Emile Ardolino; Doris Hering, "Conversation with Max Liebman, Dance , 29:3, Mar., 1955, pp. 28-30, 84-85.

[10]Richard Lorber, "Toward and Aesthetics of Videodance", Arts in Society, 13:2, Summer/Fall, 1976, pp. 242-253.

[11]Julius Postal, "Open Letter From a TV Producer", Dance, 26:9, Sept., 1952, p. 4.

[12]Herbert Zettl, Sight, Sound, Motion: Applied Media Aesthetics, Belmont, California: Wadsworth Publishing Company, 1973, pp. 134-139.

[13]Frost (note 5), p. 34.

[14]Conversation with Betty Toman, Head of Dance Instruction, Iowa State University, Sept., 1979;

[15]Conversation with Sherry Saterstrom and Valerie Williams, CoMotion dnace company, Ames, Iowa, Sept., 1979; Postal (note 11), p. 4.

[16]Olga Maynard, "The View From the Big Eye", Dance, 39:1, Jan, 1965, pp.40-43.

[17]Genevieve Oswald, curator of the New York Public Library dance collection, quoted by Laurel Crone Sneed, "Videodance: Does This Multimedia Marriage Have What It Takes?"; Audiovisual Instruction, 24:7, Oct., 1979, p. 18.

[18]Jac Venza, "Educational Television Loves Dance", Dance, 39:9, Sept., 1965, p. 44.

[19]Eric Taub, "Electronic Pulses Create Commitments: Videodance", Dance, 54:8, Aug., 1980, p. 49. Also Maynard (note 16), p. 41, Siegel (note 4), p. 161.

[20]Frost, (note 5) p. 19.

[21]Merrill Brockway (note 6), p. 19.

[22]Peter Z. Grossman, "Talking With Merce Cunningham About Video," Dancescope, 13:2/3, Winter/Spring, 1979, pp. 64-65; Jack Elinson, quoted in "Dialogue on Film: TV Writers", American Film, 2:9, July/August, 1977, p. 45.

[23]John Mueller, "Twyla Tharp and the Wide Angle Lens", Dance, 51:9, Sept., 1977 p. 99.

[24]Siegel, p. 162. Also, Tony Charmoli once recommended low-angle shots; Viola Hegyi Swisher, "A Choreographer Looks at TV: Tony Charmoli Discusses Problems of the Lens", Dance, 42:6, June, 1968, p. 21.

[25]Nikos Metallinos, "Composition of the TV Picture: Some Hypotheses to Test the Forces Operating Within the Television Screen", Educational Communications and Technology, 27:3, Fall, 1979, pp. 205-214.

[26]Neal (note 1), pp. 53-54.

[27]John Baggeley and Steve Duck, Dynamics of Television, Westmead England: Saxon House, 1976, p. 73. See also Zettl's "The Rare Case of Television Aesthetics", Journal of the University Film Association, 30:2, Spring, 1978, pp. 3-8.

[28]Items in the New York Public Library dance collection include my own photographs of the Southern Illinois Repetory Dance Company, but however immodestly I may value them, photos are not a complete record of the dance, a point made by Genevieve Oswald(note 17).

[29]In her resistance to alleged cultural superiority of European dance and her hoorahing for American enthusiasms, I think of her as the Israel Putnam of contemporary dance--FWO.

[30]Roland Flamini, "Television and the Magoo Factor", American Film, 1:5, May, 1976, pp. 50-53.

[31]Thomas R. Donohue and William A. Donohue, "Viewer Response Sets to Filmed and Videotaped Television Content", ERIC publication, ED137850, 1977, 11 pp.

[32]Some indications exist of differing aesthetic perceptions by left-handed and right-handed persons. Jerre Levy, "Lateral Dominance and Aesthetic Preference", Neuropsychologia, 1976. V. 14, pp. 431-445, found such a difference when mirror versions of vacation slides were presented to Ss.

[33]T.N. Cornsweet, and H.D. Crane, "Accurate two-dimensional eye tracker using first and fourth Purkinje images," Journal of the Optical Society of America, 63:8, August, 1973, pp. 921-928.